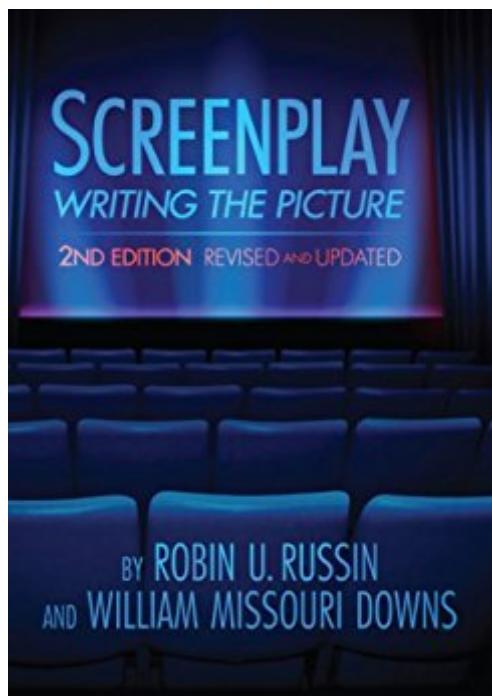


The book was found

Screenplay: Writing The Picture, 2nd Edition



Synopsis

Screenplay is a complete screenwriting course-from developing a theme, researching a story, plotting and structuring a script, developing characters, and plying methods that aid the actual writing and rewriting processes through understanding the ins and outs of marketing and pitching scripts. Well-written, comprehensive, and filled with illustrative screenplay examples, both innovative and tried-and-true writing techniques, sage advice from veteran writers, and pertinent writing anecdotes, this one-of-a-kind screenwriting book will help both novices and working screenwriters improve and sell their scripts. Robin U. Russin is a playwright, award-winning screenwriter, producer, University of California, Riverside, screenwriting teacher. Among his film-writing credits is the feature *On Deadly Ground*. William Missouri Downs is an award-winning playwright whose work has been produced at the Kennedy Center and around the world. Two of his most recent plays, *Cockeyed* and *Kosher Lutherans* are published by Samuel French.

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Customer Reviews

Robin U. Russin's and William Missouri Down's *SCREENPLAY: WRITING THE PICTURE* is the first "textbook" quality paperback I've seen in screenwriting literature. Chapter 2 (Format), together

with Chapters 12 (Narrative), 13 (Dialogue), and 14 (Rewriting) provide a solid foundation in the mechanics of writing. If you augment these chapters with Trottier's chapter on format in **THE SCREENWRITERS BIBLE**, Flinn's format section in **HOW NOT TO WRITE A SCREENPLAY**, and Argentini's entire book, **ELEMENTS OF STYLE FOR SCREENWRITERS**, you pretty much cover the mechanics of writing a properly formatted script. Russin and Downs also present a solid overview of story building, which can be augmented by reading Jennifer Lerch's **500 WAYS TO BEAT THE HOLLYWOOD SCRIPT READER**. Russin and Down's text doesn't favor any structural approach over another. One is given a thorough summary of various screenwriting structures which would take reading many screenwriting volumes to distill: three-act, five act, seven act, mythic, and more contemporary structures. What I enjoyed most in **SCREENWRITING: WRITING THE PICTURE** were chapters 8 (Beat, Scenes, and Sequences - which identify building emotion, rhythm, pacing, and coherence in one's script), 9 (Scene Cards -- which has the entire movie "SEA OF LOVE" on film cards to teach us how it's done!), 11 (The Structure of Genres - a wonderful overview of different expectations of readers and audiences when "reading" a particular kind of script or film), and the entire third part on writing (the chapters on Narrative, Dialogue, and Rewriting). No one screenwriting book has it all, but **SCREENPLAY: WRITING THE PICTURE** makes a wonderful effort to do so. The authors are humble, yet entertaining.

The vast majority of screenwriting books fall into 2 categories: pretty good, or pretty average. Then there is the occasional book that is horrible - Robert Berman's "Fade In" for example - and the very rare book that is extraordinary. **Screenplay: Writing the Picture** falls into this last category. The problem with most screenwriting books is that they manage to cover only a small angle of the process, or they try to span the gamut and do it so thinly as to be useless. **Writing the Picture** succeeds in covering every aspect of writing a screenplay (or any work of fiction for that matter), and presenting the info in a way that makes it sink in to an applicable level - more than any other book available. It's written as a textbook, and will surely work its way into all screenwriting classrooms across the country within the next few years. Aside from the instruction, there are several great appendices, including a list of other screenwriting books that you need to have, specific clichés to avoid for each genre, where to find scripts and where to attend graduate screenwriting programs. I do have one complaint though. The degree to which these guys pander to political correctness in the use of gender-specific pronouns is truly staggering - I've never seen anything like it. If a subject is of an unspecified gender, they will always go with "she," and on the rare occasion they do use "he" they always write "he or she" or "s/he." They can't even write a

simple euphemism like "The main man." They write - and this is not a joke - they write "the main wo/man," and then a page later write "right hand wo/man." Personally, this really annoys me. It's distracting from the text, and approximately 1% of the population actually gives a rip about this anyway.

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